



*Flemish Primitives*



*M. Knoedler (M.) and Company, Inc.*

# *Flemish Primitives*

AN EXHIBITION

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## ERRATA

Due to the haste with which this catalogue had to be assembled, several minor errors were unfortunately made. Corrections are as follows:

- P. 15, line 10 should read *biography*, not *bibliography*.
- P. 16, line 11 should read *Ognisanti*, not *Ognissenti*.
- P. 16, line 46 should read *Festschrift*, not *Festschrift*.
- P. 19, line 5 should read 1444, not 1944.
- P. 22, line 1 should read *Death of the Virgin*, not *Death of a Virgin*.
- P. 25, line 2 should read (1399/1400-1464), not (1399-1464).
- P. 25, line 4 should read *about* 1399, not *in* 1399.
- P. 25, line 11 should read 1436, not 1536.
- P. 26, line 3 should read 1425/30, not 1525/30.
- P. 26, line 26 should read *Knoedler*, not *Kroedler*.
- P. 26, line 30 should read *Friedländer*, not *Friedlander*.
- P. 26, line 32 *idem*.
- P. 29, line 20 should read *Alte*, not *Alt*.
- P. 32, line 10 should read *Friedländer*, not *Friedlander*.
- The text on page 32 refers to the picture facing page 34.
- The text on page 34 refers to the picture facing page 32.
- P. 34, line 4 should read *Ghent*, not *Gent*.
- P. 36, line 12 should read *de Belges*, not *des Belges*.
- P. 36, line 17 should read *believes*, not *believe*.
- P. 46, line 28 should be *Niederländischen*, not *Niederlaedischen*.
- P. 48, line 5 should read 1478 to 1487, not 1479 to 1487.
- P. 56, line 7 should read *St. Cecilia*, not *St. Cecilian*.
- P. 58, line 13 should read *belonged*, not *belong*.
- P. 58, line 16 should read the "*Revue . . .*," not "*The Revue . . .*"
- P. 66, line 7 should read '*Uit Jonsten Versaemt*,' not '*In Jonsten Versaemt*.'
- P. 68, line 19 the word *Grisaille* should be omitted.
- P. 70. This picture was not exhibited.



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A country's civilization is reflected in its artistic production. In that respect, the wealth of the Flemish Primitives' art has admirably served the high degree of development attained long ago by the Belgian people.

By bringing together, today, works of some of those masters, we wish to underline the fact that the Belgians, evoking a glorious past, have every right to that independent life which a felonious aggressor vainly attempts to ravish.

And, being organized for the benefit of the Belgian sailors fighting with the Allied navy, this exhibition calls to mind, if it be necessary, that the Belgians are making every sacrifice to regain an independence for which, throughout the centuries, they have willingly and courageously fought.

GEORGES THEUNIS.

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I should like these few pictures by our old masters to recall to our American friends that, in Belgium, temporarily choked by the invader, museums, churches and private homes conceal innumerable treasures which bear eloquent witness that the character of our people has not been modified through the ages, and that, today, it is manifested by the same indomitable ardor and the same faith in its ideals.

I wish to thank our American friends for cooperating with this manifestation of the pride of the Belgians in the past of their country and their confidence in its future. I am particularly grateful to the generous private collectors and museums who have been kind enough to lend us the paintings of their collections.

This exhibition is characteristic of its time, for it is organized for the benefit of a Society for Aid to Belgian Seamen. In times which require so much heroism, there is none more admirable than that of the men of the sea who, without pretension, continue their hard life as if death were not lying in wait under every wave.

COUNT VAN DER STRATEN-PONTHOZ.

## FLEMISH PRIMITIVES ARE NOT PRIMITIVES

Except for their splendid style and color, the paintings of the Flemish Primitive artists are, at first sight at least, complete enigmas to the modern man. Even for devout churchgoers the subjects which they invariably treat are rather removed from our present concepts of devotion, and very often the men and women they represent defy our psychological analysis. To understand the Flemish Primitive painters fully it is necessary to know the outlines of the spiritual landscape in which they lived.

For the modern mind it requires a serious effort to visualize society completely dominated by Christianity — not by a compromise religion as we practice it, but by a faith which influenced every stratum of society, every activity, which permeated every political or artistic expression. Up to the close of the XVth century, the world was a logical, orderly structure based on that solemn duumvirate of Church and State, the Church always possessing the right to the upperhand. The only real problem for the man of the late Middle Ages was the latent conflict between religious and civil power in the world. He was not tormented by spiritual doubts or troubles, his whole spiritual life being based on complete philosophical and metaphysical security. He was surrounded by the familiar and colorfully symbolic apparatus of the Church. A picturesque and romantic crowd of saints hovered over him, and when he wanted to express himself lyrically he quite naturally resorted to the word hoard of the Bible and of the multitudinous devotional literature of his days. Religion told him that the world was not a permanent abode, that it was nothing but a short transition, a distasteful intermezzo, a tiresome overture to eternal felicity or damnation. To him death was not a taboo, it was a reality, a constant companion on his earthly pilgrimage, a democratic and inexorable equalizer of rich and poor. There was no organized pursuit of happiness in that world: life was but a respite on the path to heaven.

The State, therefore, was only of secondary importance; its existence was somewhat of a concession to human weakness, and the greatest danger was that the rulers would succumb to haughtiness, to that *superbia vitae* which was antithesis of every Christian virtue. If the State would only stay in its place and respect the powerful and sole structure of the Church, the world would be at peace. If this *pax Dei* was troubled it was due to the evil spirit, the only Enemy who inspired hatred, ambition, vainglory and greed.

At the time of the Flemish Primitive painters, the Dukes of Burgundy, "*les grands ducs d'Occident*," were the most powerful of all western European princes. Their political shrewdness, recklessness and desire for territorial expansion was equaled only by their lust for pomp and their extravagance. They lived in an elaborate satrapical luxury, as oppressive to the gaping populace as the durbars of premodern day Indian potentates. But this luxury, although barbarous in its contrast with the humble state of the people, was extremely elegant and intellectually highly refined. The entertainments offered at court were a combination of musical hall fantasy and literary recitals. Lovely girls stepped forward with elaborate pieces of pastry declaiming scholarly poems of allegorical ornaments, clouds of pigeons winged up to serve huge gastronomical contraptions carrying versified messages to the guests. Everything was done in state according to a ritual that became gradually more and more intricate. Stories of quarrels over precedence, over hierarchy and protocol fill many pages of the court chronicles. Extreme refinement in manners and taste was combined with outbreaks of passionate ambition. The rulers as well as their subjects were highly emotional beings, swinging from reckless brutal sensuality to spectacular self-humiliation and by penance.



...in those days was essentially a craft, not the strictly personal expression of a tormented ego. As official painter of the city of Brugge, Gerard David was ordered to render the story of the city prison. As artists and craftsmen, these Flemish colleagues were expected to render and glorify the world accurately and accurately. Since their intellectual life was not impeded by psychological distortions or problems. They had no problems to solve, they accepted the world as it was and tried to render it on their canvasses with sincere sincerity. Man was the essential thing in the world. Nature was only his frame. However pleasant and charming the flowers, the fields, the warm intimacy of a well-lit interior, these were only accessories to enhance the majesty and majesty of man. But they did not simply add detail. Their respect for every feature in the flora and fauna did not prevent them from making a synthesis of their subject. Georges Chastelain, a first-rate historian and second-rate author, who although Flemish-born wrote in French, gives a description of Duke Philip the Good in which nothing is left to the imagination; every detail of his physical appearance is recorded and this portrait occupies more than three pages: every hair, every wrinkle, every trait of his character is elaborately drawn, but in the end a short sentence sums up everything the author has said. "Jacques, je cuide, menterie ne partit de ses lèvres, et son seel sa bouche, et son dire lettriage: léal comme un entier comme un oeuf." "Never, I think, did a lie come from his lips, his mouth was his seal, his spoken word ranked as gold, loyal he was like fine gold and whole as an egg."

...in the XVth century was — *horribile dictu* — functional. Paintings had a reason to exist, other than the need for self-expression of the individualistic artist of our days. The subjects depicted were either religious scenes or portraits. Painters worked on commission and it would be practically impossible to find a single primitive picture that was the result of the personal mood or whim of the artist. He was expected to portray the Holy Trinity, the saints or the Virgin, the Nativity or the Piéta. His fancy found expression only when he painted dukes and duchesses as

saints and martyrs. He represented the donors who commissioned the paintings as on intimate terms with the saints and angels. They kneel down, their sons and daughters behind them, under the protecting eye of their patron saint. Their hands are folded in prayer, their faces lifted toward the Virgin or Christ.

Were they really such pious and saintly men? No society has ever existed, I suppose, without its profiteers, its cynics, its skeptics and its libertines — not even the *civitas Dei* of the Middle Ages. All the men and women pictured by the primitives are earnest, none of them even so much as smiles. There is no petulance about them, even about the children. Each seems to be caught at the most solemn and severe moment of his life. These people are proud and self-assured. The men display the insignia of their trade or the token of their authority, the women are loaded down with heavy brocade and jewelry. These are the people — and there were very few of them — who could afford to have their portraits painted. As such things go, they probably were not always the most interesting types to paint. But the Flemish painter did not flatter his sitters. Many of them are ugly, most of the women devoid of conventional charm. Memling's picture of the youthful mayor of Brugge, Martin van Nieuwenhove, shows him as slightly adenoidal and slow-witted. But all of them are dominated by the fact that "life is earnest." William Saroyan once wrote: "A writer can have ultimately one of two styles: he can write in a manner that implies that death is inevitable, or he can write in a manner that implies that death is not inevitable." The models of the Flemish Primitives, and the Flemish painters themselves, chose the first solution, and, therefore, nothing seemed important enough in this world to play with.

Such painters are not primitives. On the contrary, they represent the bloom of a dying civilization which was soon to be overwhelmed by religious dissension, by the advent of capitalism and by the growing influence of Renaissance ideas and formulas. Their spiritual refinement, their painful march towards mystic perfection, were perhaps more desir-

able than our unrest, our split personalities, our doubts, our lukewarm religion or our pathetic unbelief. We call them primitives because they are the first in the glorious line of Flemish art, because also the dramatic intensity of their personalities is so strong that we have nothing to compare with it at present. No Hamlets are to be found among them, no Ophelias, no Macbeths. They are our Pilgrim Fathers, stern, stolid, sure of themselves and of what life had in store for them. Never was life expressed so directly, so powerfully, so nakedly. Compared with them, Rubens speaks only in conventional, rhetorical — even theatrical — language.

Most of the Flemish painters of the XVth century were attached to the court of Burgundy, as "valets du duc." They were scholarly persons, highly respected and often entrusted by their masters with official missions of great diplomatic importance. They painted only the aristocracy of the day, the Duke and his noble entourage, the courtiers who were Dutch, Flemish, Walloon and French, the local grandees, many of whom belonged to the cosmopolitan colony of Italian, Spanish and Portuguese traders in Flanders. The

people had practically no part in their art. Everyday men appear only in minuscule proportions when a window opens on a garden, or when the shepherds, unshaven and toothless, rush into the stable where Christ was born.

As for the artists themselves, they are all called Flemish Primitives, although Roger van der Weyden was undoubtedly a Walloon, Bosch a Dutchman and Memling German, but they all came to Flanders to partake in the refulgence of the Flemish genius. Nationality in the political sense in which we use this word now, had little to do with it. Those painters who accepted the Flemish discipline and who experienced the dynamic radiation of the Burgundian court and civilization became representatives of the Flemish school.

To live on the threshold of Germanic and Latin civilization was Belgium's exceptional privilege. To mingle the Germanic sentimentality with the Gallic sense of realism was our destiny. Several times the descendants of the men and women the Flemish Primitives painted, have paid dear for the honor of fulfilling this exceptional mission of the which they can only accomplish by being themselves. They are paying again right now, but they will not flag or fail.

JAN-ALBERT GORIS.

Commissioner of Information  
for Belgium.



Pictures are ascribed to artists conforming to indications given by their owners. They are listed in chronological order. Dimensions are given in inches, height preceding width.

Unless otherwise stated we have employed the customary method as follows: the *right* side corresponds to the spectator's left, the *left* side to the spectator's right.

Biographical notes and all information concerning pictures gathered and prepared by Georges Philippart, Associate Secretary of the National Bureau of Belgian Museums.

Some of the pictures were either enlarged or reduced in this Catalogue.

## JAN VAN EYCK

(c. 1385-1441)

The known details of the life of Jan van Eyck are few in number. It is thought that he was born about 1385 near the town of Maaseyck close to the present Belgian border. The similarity of the name of the town (Maas refers to the name of the river bordering the town and *eyck* means oak) is the reason for this supposition.

Art historians have for a long time and still continue to discuss the existence of a brother by the name of Hubert. The masterpiece of van Eyck, *the Adoration of the Lamb*, is known the world over. Shortly before the outbreak of the war one of the panels of this retable now at Ghent (see bibliography on Dirk Bouts in this catalogue) was stolen and not recovered. It is interesting to note that van Eyck on his mission to Portugal had the opportunity to introduce to this country the new technique used by the Flemish artists. In fact we know paintings by Portuguese showing this influence. For a full appreciation of this development one should refer to publications by the late Jose de Figueiredo and Dr. Reinaldo dos Santos. One should not forget that there was also a close political and economical connection between Portugal and Flanders.

There are nine signed and dated works by Jan van Eyck, the earliest being the portrait of a man in the National Gallery, London, of 1432 and the latest that of his wife dated 1439 in the Museum at Bruges. He died on the 9th of July, 1441, in Bruges.

## JAN VAN EYCK and PETRUS CHRISTUS

### ST. JEROME IN HIS STUDY

Panel, 8¼ by 5¼

Dated, on the wall above the Saint's head, 1442.

Friedländer states that this date, which he had not previously noticed, is subsequent to the death of Jan van Eyck. Dr. W. R. Valentiner believes that Petrus Christus, the pupil of van Eyck, completed and dated the picture left unfinished by the older master.

"There was a painting of St. Jerome by Jan van Eyck in the collection of Lorenzo dei Medici in 1492. A comparison of the present composition with the frescoes by Botticelli and Domenico Ghirlandaio in the Church of Ognissanti shows that the two Florentine painters had this composition as their model. Jan van Eyck died in 1441 and Petrus Christus did not become a master in the Guild at Bruges until in 1444. In view of the extraordinary quality of the upper part of the picture, as compared with the execution of the lower part of the Saint's robe and the lion, it seems reasonable to suppose that this is a picture left unfinished by Jan van Eyck at his death and completed and dated by Petrus Christus. The hypothesis gains strength from the fact that the picture was recorded as the work of Jan van Eyck within fifty years of its execution. The Anonimo Morelliano (A. M. A. Michiel) mentions a St. Jerome by Jan van Eyck in the house of Antonio Pasqualino at Venice in the third decade of the sixteenth century, which was very probably the same picture" (catalogue of the Worcester-Philadelphia Exhibition, 1939).

#### COLLECTIONS:

From the collection of a North German Royal family.  
Purchased by the Detroit Institute of Arts, 1925.

#### EXHIBITIONS:

Flemish and Belgian Art, Burlington House, London 1927, no. 14 (as a work of Petrus Christus).

Flemish Painting, Worcester Art Museum and Philadelphia Art Museum, 1939, no. 2 (as a work of Jan van Eyck and Petrus Christus).

Masterpieces of Art, New York World's Fair 1939, no. 114 (as a work of Jan van Eyck and Petrus Christus).

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M. J. Friedländer, "Altmed. Malerei", vol. XIV, p. 79, pl. IV; *id.*, in "Kunstwanderer", May 1925, p. 297; *id.*, in "Apollo", vol. 1 1925, p. 290.

W. R. Valentiner, in "Bulletin of the Detroit Institute of Arts", Mar. 1925, pp. 58-59, *ill.*, *id.*, Catalogue of Paintings in the Detroit Institute, 1930, no. 33, *ill.*

Anon., in "Bulletin of the Detroit Institute of Arts", May 1925, p. 290.

Sir Martin Conway, "Flemish and Belgian Art", Memorial Volume, London 1927, p. 9, no. 14, pl. X.

Paul Lambotte and others, "Flemish and Belgian Art (1300-1900)", Burlington House, London 1927, p. 141, no. 14, color plate p. 21.

Paul Lambotte, in "Apollo", vol. V, 1927, p. 54.

Roger Fry, in "Burlington Magazine", vol. 50, 1927, p. 67.

Ludwig Baldass, in "Belvedere", vol. 11, 1927, p. 82.

F. Winkler, in "Festschrift für Max J. Friedländer", Berlin, 1927, p. 95.

M. Vaughan, in "International Studio", vol. 89, p. 52.

*Lent by The Detroit Institute of Arts.*







## PETRUS CHRISTUS

(c. 1410-1472/3)

Born at Baerle, a locality situated near the actual Dutch frontier between Tilburg and Turnhout.

Petrus Christus became a master of the Guild at Bruges on the 6th of July, 1444, three years following the death of Jan van Eyck whose closest follower he was, although he had neither the genius nor the marvelous technique of his predecessor; too often uneven in quality to be placed in the same rank as Van der Weyden or Dirk Bouts. In 1471 he became Dean of the Guild of Painters of Bruges. The principal paintings are in England (the celebrated portrait of Edward Grimston, ambassador of Henri VI to the Burgundian court, dated 1446 like the *Portrait of the Carthusian* here exhibited), at Brussels, Madrid, Copenhagen and in the United States. Among the paintings in American collections are besides the one in the Bache Collection that of the Lehman Collection representing an incident in the *Legend of St. Eligius* and the *Nativity* in the National Gallery at Washington, D. C.

Some art historians believe that Petrus Christus, while traveling in Spain and Italy, helped to spread the Flemish technique of painting in oils throughout southern Europe.

DIONYSIUS THE CARTHUSIAN (?)

Panel: 11½ by 8

Signed and dated 1446

The person represented is probably a monk of the abbey of Roermond (Limburg, Holland). Born in 1402 at Ryckel, near St. Truiden (Belgium), he was admitted to the Carthusian order in 1423 and died in 1471, having acquired a great reputation for learning and saintliness.

COLLECTIONS:

Don Ramon de la Cruz, Viceroy of Majorca.  
Marquis dos Aguas, Valencia.  
Knoedler and Co., New York.

EXHIBITIONS:

Flemish and Belgian Art, Burlington House, London 1927, no. 16.  
Loan Exhibition of Flemish Primitives, F. Kleinberger & Co., New York, Oct.-Nov. 1929, no. 4.  
Art Flamand, Anvers 1930, no. 66.  
Fifteenth Century Portraits, Knoedler Galleries, New York April 1935, no. 2.  
Belgian Medieval Art, Princeton University, 1937.  
Masterpieces of Art, New York World's Fair 1939, no. 40.

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M. J. Friedländer, "Van Eyck bis Bruegel", p. 21, pl. 3; id., "Altmed. Malerei", vol. 1, p. 145, pl. L (erroneous date) and vol. XIV, p. 79.  
Sir Martin Conway, "Flemish and Belgian Art", Memorial Volume, London 1927, p. 10, no. 16, pl. XII.  
Paul Lambotte and others, "Flemish and Belgian Art (1300-1900)", Burlington House, London 1927, p. 142, no. 16.  
Esther Singleton, "Old World Masters in New World Collections", 1929, pp. 169-172, *ill.*  
"Trésor de l'Art flamand", Antwerp 1930, vol. 1, pp. 33 and 104, no. 66, pl. III, no. 4.  
A. H. Cornette, "La Peinture a l'Exposition d'Art flamand", Antwerp 1930, repr. no. 3.  
Hans Tietze, "Meisterwerke Europäische Malerei in Amerika", 1935, no. 124, *ill.*  
W. Schoene, "Dieric Bouts und seine Schule", 1938, p. 56, no. 4.  
René Brimo, "L'Evolution du goût aux Etats-Unis", Paris 1938, p. 111.  
Ricardo Agravot, in "Museum", Barcelona, vol. I, 1911, p. 14, *ill.*  
Roger Fry, in "Burlington Magazine", Feb. 1927, p. 62, *ill.*  
Ludwig Baldass, in "Belvedere", vol. II, Sept. 1927, p. 82.  
Tancred Borenius, in "Apollo", May 1928, p. 212, *ill.*  
August L. Mayer, in "Pantheon", Dec. 1930, pp. 537-542.  
Catalogue of the Bache Collection, New York, 1938, no. 20, *ill.*

*Lent by the Bache Collection, New York.*





## DEATH OF A VIRGIN

According to Friedländer, this "Death of the Virgin" is the earliest rendering of the subject to be made by the Flemish School. He considers it was painted between 1440 and 1445. Previously the first known picture of the subject was the Van der Goes in the Academy at Bruges.

### COLLECTIONS:

According to tradition in the Santa Canale family, the picture has been in Sicily since the early 1500's, and now comes from the Villa Santa Canale, Bagheria, Sicily. Bagheria is a country village with many deserted villas of ancient Sicilian nobles. It is about 8¾ miles from Palermo and has a population of 19,000.







## ROGER VAN DER WEYDEN

(1399-1464)

For many years bitter discussions occurred between art historians regarding the beginning of the master. Born at Tournai in 1399, we still do not know the length of his apprenticeship. One theory would make Roger the head of an important school established at Tournai. This is seriously countered by those who believe that the master is but a continuator in the van Eyck tradition. It is undoubtedly at Brussels, where he is in 1435, as proven by documents, that he creates his most important works. He changes his Walloon name, de la Pasture, for the Flemish equivalent van der Weyden.

In 1536 he becomes the official painter for the town of Brussels probably after having executed large compositions to decorate the town hall. These are lost and only their memory remains in the tapestries at Berne which repeat the composition of the paintings. Thus we see that Roger exercised a great influence on the arts of tapestry weaving and sculpture, as well as painting, in all of Brabant.

Among the most important of his paintings are the *Descent of the Cross* of the Escorial, the *retable of Beaune*, the *triptych Braque* of the Louvre Museum, Paris, which place Roger van der Weyden among the greatest of Flemish painters.

At his death at Bruxelles in 1464 he was buried in the Church of Sts. Michael and Gudula. His tomb disappeared at the time of the building of the Chapel of the Holy Sacrament. A commemorative tablet has been placed on the house now standing on the site of his atelier, a few steps away from the famous Grand Place of Brussels.



## A LADY OF HIGH RANK

Panel: 18½ by 15

Painted about 1525/30

"Wilhelm Stein has identified the sitter as Isabella of Portugal, third wife of Philip the Good of Burgundy (*it was on the occasion of their wedding that the Order of the Golden Fleece was instituted*). This identification is very likely as the portrait of the Duchess copied in 1601 by Anthony of Succa from the picture then belonging to Denis Villers, chancellor of the chapter-house of the Cathedral of Tournai, shows the same easily recognizable features. This picture now lost was probably an original by Roger" (Marg. Devigne, in "Oud Holland", Jaarg. XLIV, 1927, pp. 73-74). "Mr. Hulin de Loo recognizes in the picture here exhibited the features of Isabella of Portugal, . . . painted against a plain background of wooden planks similar to that in the portrait of Philip the Good likewise painted by Roger and of which there are several copies" (*loc. cit.*, note 1).

### COLLECTIONS:

François Nieuwenhuys, Paris, 1883.  
Prince Licio Odescalchi.  
Baron Adolphe de Rothschild.  
Baron Maurice de Rothschild.

### EXHIBITIONS:

Flemish and Belgian Art, Burlington House, London 1927, no. 29.  
Loan Exhibition of Flemish Primitives, F. Kleinberger Galleries, New York, Oct.-Nov. 1929, no. 7.  
Great Lakes Exposition, Cleveland Museum, 1936, no. 212.  
Masterpieces of Art, New York World's Fair 1939, no. 410.  
Loan Exhibition in honor of Royal Cortissoz, Kroedler and Co., New York 1941, no. 3.

### BIBLIOGRAPHY:

Anon., "Tableaux anciens et modernes", 1883, Collection C. J. Nieuwenhuys, no. 4.  
Salomon Reinach, "Répertoire des Peintures", vol. VI, 1910, p. 242.  
M. J. Friedlander, "Von Eyck bis Bruegel", p. 185.  
W. Burger, "Roger van der Weyden", pl. 506.  
M. J. Friedlander, "Altnied. Malerei", vol. II, no. 13, pl. XIV.  
Sir Martin Conway, "Flemish and Belgian Art", Memorial Volume, London 1927, no. 29, color plate, frontispice (notice by G. Hulin de Loo: "I have carefully studied the question and am convinced she is Ysabeau de Portugal").  
Paul Lambotte and others, "Flemish and Belgian Art (1300-1900)", Burlington House, London 1927, p. 178, no. 29, color plate, p. 13.  
Jules Destrée, "Roger de la Pasture-van der Weyden", p. 181, pl. 139.  
Ernst G. Troche, "Niederländische Malerei", p. 32.  
Seymour de Ricci, in "Burlington Magazine", Apr. 1922, p. 166.  
Wilhelm Stein, in "Jahrb. der Preuss. Kunsts.", vol. XLVII, 1926, p. 10.  
Marg. Devigne, in "Oud Holland", Jaarg. XLIV, 1927, p. 72, pl. 4; *id.*, "Une collection d'Oeuvres d'art à Tournai au commencement du XVII<sup>e</sup> siècle" (communication faite au Congrès archéologique de Tournai en 1921, et publiée en tirage à part en 1922).  
Paul Jamot, in "Gazette des Beaux-Arts", Nov. 1928, p. 276.

Lent by Mr. and Mrs. John D. Rockefeller Jr., New York.







## DIRK BOUTS

(c. 1420-1475)

Is one really justified in considering the existence of a "School of Brussels"? It would be a phrase which would fit rather badly to a group of painters—some of great worth, often spirited like Roger van der Weyden—whose principal bond was to have lived and worked in the Duchy of Brabant. It is certain that Dirk Bouts, who undoubtedly had worked in the atelier of Roger, must be considered as the head of the Haarlem branch of that school as Hulin de Loo, the eminent art historian of the University of Ghent, believes.

Bouts is often called by his Flemish name Dirk or Dierick, and sometimes by his French name Thierry. Born in Haarlem in the Lowlands (actually Holland) he lived the last eighteen years of his life at Louvain, where he had married in either 1447 or 1448, the young daughter of a rich burgher nicknamed "Mittengeld" (moneyed). During his own lifetime Dirk Bouts attained considerable fame. The contemporary writers considered him the equal of Van Eyck and of Van der Goes. They sing his praise in latin verse. He is a highly respected learned man and orders for his work come from all sides.

The Collegiate Church of St. Peter at Louvain has two of his masterpieces, the retable of the *Martyrdom of St. Erasmus* and the polyptych of the *Last Supper*. Two wings of this latter painting were until 1919 in the Berlin Museum and two others in the Alt Pinakothek at Munich. One of the clauses of the Versailles Treaty forced Germany to return the four wings to Belgium so that the Louvain retable could be together again like the panels of the Adoration of the Lamb by Van Eyck at Ghent—two masterpieces which, as has already been said, represent the essence of spiritual devotion.

Besides religious compositions Dirk Bouts painted half-length Madonnas and portraits which show, with great honesty and without affectation, the characters represented, and are, in fact, real psychological studies. For a long time it was believed that the portrait of an elderly man with delicate features, which is in the National Gallery, London, was a self-portrait. The Metropolitan Museum, New York, has two equally fine portraits by Dirk Bouts (one in the B. Altman Bequest, the other in the M. Friedsam Bequest).







## VIRGIN AND CHILD

Panel: 9½ by 6

This painting has never been included in a public exhibition. It was until recent years in a convent in northern France. Friedländer is the first to mention it in art literature, publishing the painting in 1937 in his last volume of his monumental "Altniederländische Malerei". One should therefore consult the list which he made in 1925 referring to paintings of the half-length Virgins. Friedländer states that the picture is of the same period as the *Last Supper* at Louvain (1464-1468).

### BIBLIOGRAPHY:

M. J. Friedländer, "Altniederl. Malerei", vol. XIV, p. 90, pl. XIV.

*Lent anonymously.*







## THE MADONNA AND CHILD

Panel: 12¾ by 8⅞

When Friedländer published in 1925 his volume II of "Die Altniederländische Malerei", containing a list of the works of Dirk Bouts and Joos van Gent, he considered only four half-length virgins as by Bouts himself. Among these was that of the Stroganoff collection here exhibited.

### COLLECTIONS:

Count Stroganoff, Rome.  
Sir Robert Abdy, Bt., London.

### EXHIBITIONS:

Flemish and Belgian Art, Burlington House, London 1927, no. 63.  
Fogg Art Museum, Cambridge, Mass.  
Loan Exhibition of Flemish Primitives, F. Kleinberger & Co., New York, Oct.-Nov. 1929, no. 15.

### BIBLIOGRAPHY:

M. J. Friedländer, "Altniederl. Malerei", vol. II, no. 11, pl. XVIII.  
Willy Burger, "Roger van der Weyden", p. 68, pl. 31.  
Sir Martin Conway, "Flemish and Belgian Art", Memorial Volume, London 1927, p. 29, no. 63, pl. XXXV.  
Paul Lambotte *and others*, "Flemish and Belgian Art (1300-1900)", Burlington House, London 1927, p. 136, no. 63.

*Lent by Mrs. Jesse Straus, New York.*







## HUGO VAN DER GOES

(c. 1440-1482)

The story of the life of van der Goes is at the same time mysterious and romantic. In any case it was short. One of the few known facts is that he became a master of the Guild at Ghent in 1466, and after having been honored by the court of the Dukes of Burgundy with orders for his work, he retired in 1475 to the Monastery of Roode Clooster near Brussels. It was on this picturesque spot that he continued to live and paint until he died there in 1482.

Was he the pupil of van Eyck or of Roger van der Weyden? He was greatly influenced by both and in his turn his influence was felt even beyond his home land. The late works of the master are characterized by chiaroscuro and differ greatly from his early paintings. The chronicler Jehan le Maire des Belges praises the clearness of his drawing. There are not many known works of the master.

### HOLY FAMILY

Panel: 12 4/5 by 15 2/5.

In the latest edition of the catalogue of the Brussels Museum this picture is said to be by a pupil of Van der Goes. Friedländer, however, believe it to have been painted by the master himself in his early years, and not a copy.

The Franciscan monk kneeling before the Child is probably the donor.

Van der Goes is supposed to have painted a number of pictures small in size. One of the best known and finest of this type is the small diptych of The Vienna Museum showing *Adam and Eve* on one panel and *The Lamentation* on the other.

Acquired from Mr. Slaes, 1877.

#### EXHIBITIONS:

Flemish and Belgian Art, Burlington House, London 1927, no. 52.

Flemish Painting, Worcester Art Museum and Philadelphia Art Museum, 1939, no. 13.

#### BIBLIOGRAPHY:

H. Fierens-Gevaert, "Les Primitifs Flamands", vol. II, p. 97, pl. LXV.

Catalogue du Musée de Bruxelles, no. 544.

M. J. Friedländer, "Altmed. Malerei", vol. IV, no. 2, pl. II.

Sir Martin Conway, "Flemish and Belgian Art", Memorial Volume, London 1927, p. 25, no. 52.

Paul Lambotte and others, "Flemish and Belgian Art (1300-1900)", Burlington House, London 1927, p. 153, no. 52, color plate p. 37.

*Lent by the Royal Museums of Fine Arts of Belgium, Brussels.*







## HANS MEMLING

(c. 1430-1494)

Probably born in a village in the neighborhood of Mainz from which he gets his name (Momling or Moemlingen). His youth was spent at the time when the famous Stefan Lochner worked at nearby Cologne. The enticement of the Flemish school must have been great to call the young Memling from his home to establish himself in Flanders. Tradition has it that he worked in the atelier of Roger van der Weyden. The writings of Guiccardini gives some verification to this supposition.

It was in Bruges that he spent the greater part of his life. He knew how to translate the charm, the quietness and the security which enveloped the whole town at this period when its burghers and parishes were so powerful and prosperous. The daintiness and the subtlety of Memling are very pleasing in spite of a certain lack of intensity and power which we find in his predecessors.

Memling is said to have painted himself in one of the wings of the Chatsworth triptych.







## PORTRAIT OF A MAN

Panel: 12½ by 9

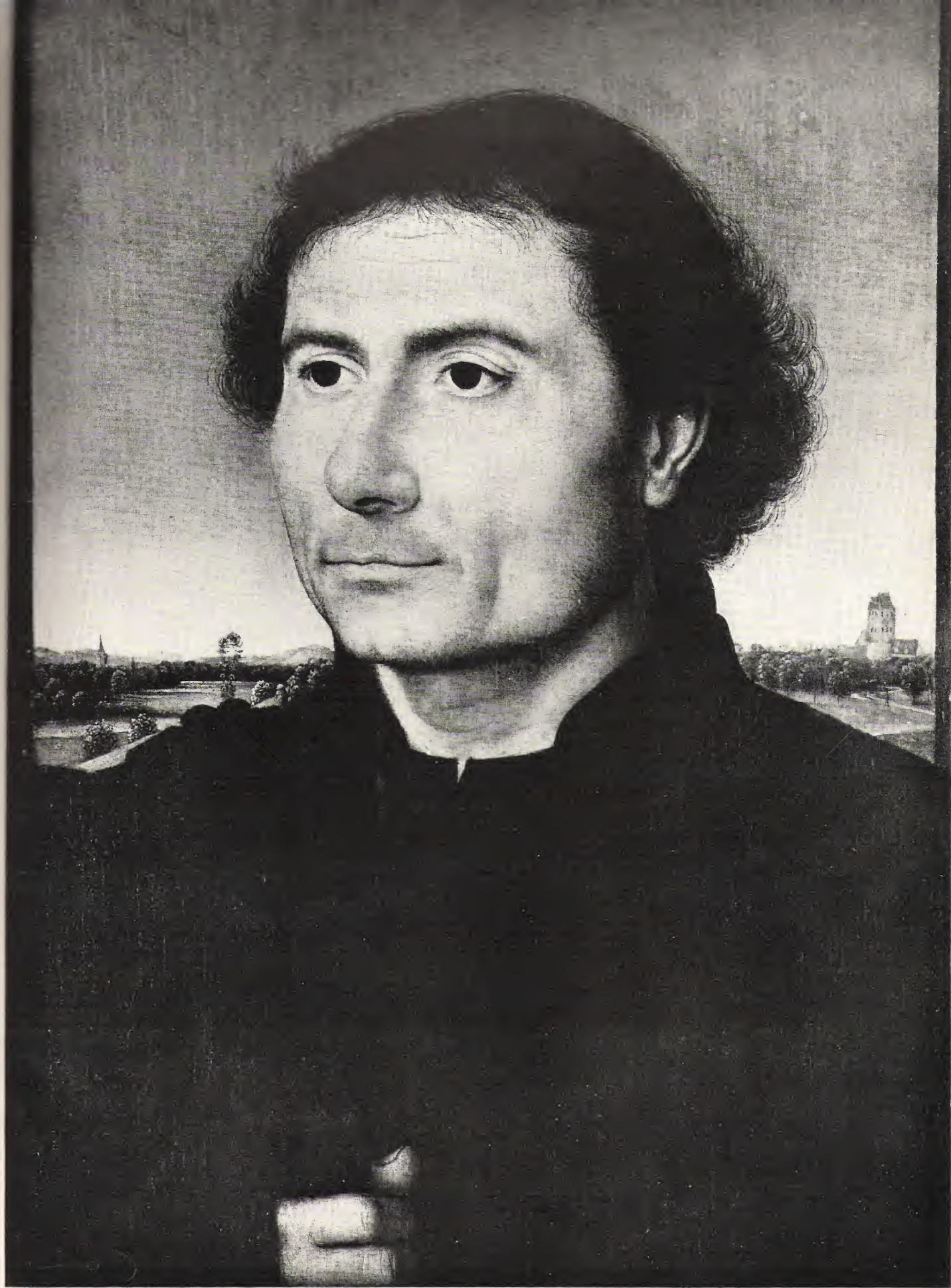
Probably painted between 1467 and 1472

To be compared to the *Portrait of an Italian holding a medal* (Antwerp Museum, formerly in the collection van Ertborn). The measurements of this picture and the one here exhibited are approximately alike.

In the Antwerp panel the sitter formerly thought to represent Niccolo di Forzore Spinelli, medallist to Charles the Bold, is turned three quarters to the right of the onlooker. The background, consisting of a landscape, is similar in both pictures in feeling and disposition. There is a resemblance in the drawing of the mouth in both portraits which is more than a mere coincidence.

The painting, which comes from a northern Italian collection, has never been exhibited. Dr. J. M. Friedländer mentions it for the first time in his volume XIV of "Die Altniederländische Malerei", page 103, and reproduces it on plate XXI.

*Lent anonymously.*





## THE MAN WITH THE PINK

Panel: 15 by 10¾

Painted between 1467-1472

Friedländer says the picture was not painted earlier than 1475. He dates the Portinari portraits of the Metropolitan Museum as 1472. Referring to a group of portraits by Memling painted about 1467 to 1472 Sir Martin Conway writes: "They appear to depict Italians. Earliest of them is the Machiavellian *Man with a Pink* in the J. P. Morgan Collection, probably a member of the Italian Colony, in character, disposition, and distinction far removed from the local burgher-class of Bruges. In the 1904 exhibition of French Primitives at Paris, sitter and artist were both claimed for Frenchmen, but neither claim is admissible."

This claim is not an isolated one. There is the historic discussion regarding the "Man with a Wine Glass" of the Louvre Museum, which has brought certain French art historians to quarrel with Mr. G. Hulin de Loo regarding the nationality of the artist.

### COLLECTIONS:

Charles du Bourg, à Perreux.  
Rodolphe Kann, Paris.  
Lord Duveen of Millbank.

### EXHIBITIONS:

Exposition des Primitifs français, Pavillon de Marsan, Louvre, Paris 1904, no. 59 (as "School of the Loire or the Rhône, of about 1470").  
Loan Exhibition, Metropolitan Museum of Art, New York, 1913.  
Fifteenth Century Portraits, Knoedler Galleries, New York, Apr. 1935, no. 10.  
Great Lakes Exposition, Cleveland Museum, 1936, p. 205.  
King George's Jubilee Trust, Knoedler Galleries, London 1935, no. 12.  
Forty-three Portraits, Wadsworth Atheneum, 1937, no. 4.  
Flemish Painting, Worcester Art Museum and Philadelphia Art Museum, 1939, no. 20.  
Masterpieces of Art, New York, World's Fair 1939, no. 254.

### BIBLIOGRAPHY:

H. Bouchot and others, "Exposition des Primitifs français sous les Valois", Paris 1904, pl. LIX.  
W. Bode, "Catal. of the R. Kann Collection", vol. II, no. 106, *ill.*  
Sir Martin Conway, "The van Eycks and their Followers", p. 238.  
M. J. Friedländer, "Altnied. Malerei", vol. VI, no. 83, and p. 44; vol. XIV, p. 103 (error); *id.*, in "Art in America . . .", Apr. 1920, p. 108, *ill.*  
A. M. Frankfurter, in "Fine Arts", Mar. 1932, p. 22.  
Forbes Watson, in "Amer. Mag. of Art", May 1935, pp. 285-286, *ill.*  
H. Furst, in "Apollo", June 1935, p. 365, *ill.*

*Lent by The Morgan Library, New York.*





## THE MADONNA AND CHILD

Panel: 9½ by 7

"Memling's figures of Our Lady, by their exquisite purity, tenderness, and mild, intellectual majesty, alone realize the character of the Virgin Mother as revealed to us in the Gospel; indeed, I know no painter of any school who surpasses him, whether he represents her bending in loving adoration of the new-born Savior, or as sitting in calm dignified humility supporting His tender limbs whilst He receives the homage of the Wise Men, or again, as enthroned in majesty surrounded by angels and saints. . . . The Infant Christ, to whom Jan van Eyck generally imparted a disagreeable look of old age, and Roger a thin ungraceful form, has in Memling's pictures a nobler and happier cast of countenance, with an intelligent forehead and fine eyes" (W. H. James Weale, "Hans Memling," London, George Bell and Sons, 1901, pp. 80-81).

### COLLECTIONS:

- René della Faille de Waerloos, Antwerp.
- Caspar Bourgeois, Cologne (Sale 1904, no. 53, as by the Master of the Legend of St. Ursula).
- Richard von Kaufmann, Berlin.
- Lord Duveen of Millbank, London.

### EXHIBITIONS:

- Old Masters Exhibition, Dusseldorf 1904, no. 147(a).
- Flemish and Belgian Art, Burlington House, London 1927, no. 48.
- Belgian Medieval Art, Princeton University, 1937, no. 2.
- Masterpieces of Art, New York World's Fair, 1939, no. 250.

### BIBLIOGRAPHY:

- Catalogue des Tableaux Anciens formant la Collection René della Faille de Waerloos, 1903, no. 3, p. 4, *ill.*
- Salomon Reinach, "Répertoire de Peintures", vol. 11, 1907, p. 140, *ill.*
- M. J. Friedländer, "Die Niederländischen Gemälde in die Sammlung von Kaufmann", Berlin, 1917, p. 142, no. 70, *ill.*; *id.*, "Altnied. Malerei", vol. VI, no. 53.
- Sir Martin Conway, "The van Eycks and their Followers", p. 243; *id.*, "Flemish and Belgian Art", Memorial Volume, London 1927, p. 24, no. 48, pl. XXVII.
- Paul Lambotte *and others*, "Flemish and Belgian Art (1300-1900)", Burlington House, London 1927, p. 162, no. 48, color plate p. 35.
- M. J. Friedländer, in "L'Art Flamand et Hollandais", vol. VI, 1906, p. 31.
- Royal Cortissoz, in "The American Magazine of Art", vol. XXI, 1930, p. 251, *ill.*
- Catalogue of the Bache Collection, New York, 1938, no. 23, *ill.*

*Lent by The Bache Collection, New York.*







## CHRIST BLESSING

Panel: 14¼ by 10¼

The painting was formerly in an old frame bearing the very plausible date 1478.

The picture here exhibited, *Christ Blessing*, belongs to the beginning of the most significant period of Memling, the period of 1479 to 1487. It is in 1479 that he paints the two large retables of St. John's Hospital at Bruges, the *Mystic Marriage of St. Catherine* and the triptych of *Jan Floreins* with the *Adoration of the Magi* for the center panel. It is at this period that the master begins to drift away from the influence of Roger van der Weyden.

There is something very peruginesque in this figure of Christ which reminds one of the *Christ in the Tomb* of the Perugia Museum by the Umbrian artist.

### COLLECTIONS:

Don Manoel, King of Portugal.  
Lord Duveen of Millbank.

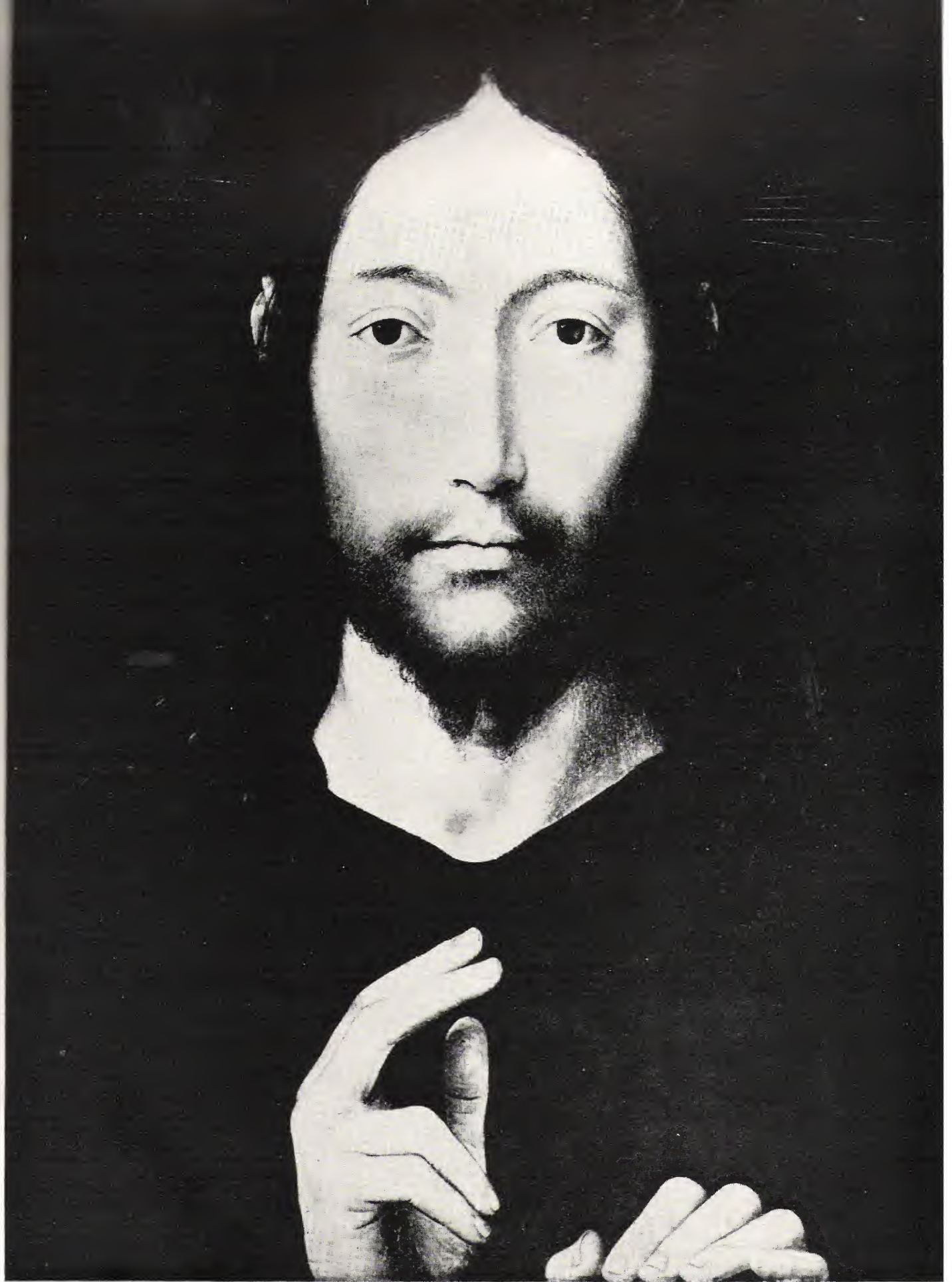
### EXHIBITIONS:

Flemish and Belgian Art, Burlington House, London 1927, no. 62.  
Loan Exhibition of Flemish Primitives, F. Kleinberger Galleries, New York, Oct.-Nov. 1929, no. 23.  
Masterpieces of Art, New York World's Fair 1939, no. 252.

### BIBLIOGRAPHY:

M. J. Friedländer, "Altnied. Malerei", vol. VI, no. 39, pl. XXVIII.  
Sir Martin Conway, "Flemish and Belgian Art", Memorial Volume, London 1927, no. 62, pl. XXXIV.  
Paul Lambotte and others, "Flemish and Belgian Art (1300-1900)", Burlington House, London 1927, no. 62.  
J. O. Kronig, in "Les Arts" (Paris), Mar. 1910, p. 28, ill. Here published for the first time.  
M. J. Friedländer, in "Der Cicerone", 1927, p. 212.

Lent by Dr. A. Hamilton Rice, New York.





## THE BRUGES MASTER OF 1473

So named by Dr. Max Friedländer at the time of the Flemish Primitive Exhibition at Bruges in 1902 after the triptych now exhibited which bears that date.

Art historians have not been able to identify further works by the same artist so as to form a nucleus which would possibly permit the identification of this anonymous master.

At the Bruges Exhibition the triptych was listed as "School of Memling". Some have tried to attribute it to the master himself, others to the so-called Master of St. Bartholomew Altar.

### TRIPTYCH: VIRGIN AND CHILD WITH DONORS

*Central panel:* Virgin and Child.

*Right panel:* The donor, Jean de Witte, burgomaster of Bruges.

*Left panel:* The second wife of the donor, Marie Hoose.

*On the outside of the left wing:* Christ on the Cross between the Virgin and St. John (in grisaille).

Each panel without frame: 28¼ by 14½.

Dated 1473 on the frame below the donor.

Jean de Witte, identified by his coat of arms, was councilor to Charles the Bold, thereafter mayor of Bruges and member of the brotherhood of Notre-Dame de l'Arbre Sec. It was in this same brotherhood that Petrus Christus and his wife enrolled in 1462.

### COLLECTIONS:

J. P. Weyer, Cologne 1862.

Prince of Hohenzollern-Sigmaringen, Sigmaringen.

### EXHIBITIONS:

Les Primitifs Flamands et d'Art ancien, Bruges 1902, no. 49.

Masterpieces of Art, New York World's Fair 1939, no. 29, pl. 51.

### BIBLIOGRAPHY:

M. J. Friedländer, "Meisterwerke der Niederl. Malerei des XV u. XVI Jahrhunderts", 1902, p. 14, pl. 36; *id.*, "Altniederl. Malerei", vol. VI, no. 112, pl. L.

Franz Rieffel in "Städel-Jahrbuch", Frankfurt 1924, vol. 3-4, page 58.

*Lent by Mr. and Mrs. Salomon R. Guggenheim, New York.*





## MASTER OF TIBURTINE SIBYL

(active 1480-1495)

The master received his name from Friedländer, who so called him after the painting in the Stædel Institut, Frankfort, representing the Tiburtine Sibyl before the Emperor Augustus. This picture was formerly attributed to Aelbrecht Bouts. In separating the work of the two masters Friedländer has come to believe that the anonymous master may be Dirk Bouts II, the other son of Dirk Bouts. The archaic character of the painting here exhibited permits one to judge the closeness of the artistic quality and style of the artist to that of the master of Louvain.

### ST. ANNE, THE VIRGIN AND CHILD

Panel: 14½ by 9

This painting was exhibited at Antwerp in 1930 as if by the Master of the St. Lucia Legend.

Friedländer, Glück and Baldass are in accord in attributing the picture to the anonymous master who painted the scene representing the Sibyl and the Emperor Augustus in the Antwerp Museum.

#### COLLECTIONS:

Czczowiczka, Vienne.

#### EXHIBITIONS:

Art Flamand, Anvers 1930, no. 180.

Cinq siècles d'art, Bruxelles 1935, no. 81.

De van Eyck à Bruegel, Orangerie des Tuileries, Paris 1935, no. 60 bis.

#### BIBLIOGRAPHY:

Catalogue de la vente Czczowicka, Paul Graupe Galleries, Berlin, 1930.

Gustave Gluck in "Mélanges Hulin de Loo", Brussels 1931, pp. 193-196, *ill.*

M. J. Friedländer, "Altnied. Malerei", vol. XIV, p. 91.

G. H. Hoogewerff, "De Noord-Nederlandsche Schilderkunst", 1937, vol. II, p. 77, *ill.*

*Lent anonymously.*







## THE MASTER OF THE ST. LUCIA LEGEND

(active 1470-1490)

For the exhibition of Flemish Painting which Mr. Leo van Puyvelde organized in 1939 at the Worcester and Philadelphia Museums, Miss Alice Mundt of the Worcester Museum, Mr. Henri Marceau and Miss Barbara Sweeney of the Philadelphia Museum prepared the text of the catalogue. From this source the following, which so well describes the fundamental characteristics of the artist, is borrowed:

"He was a comparatively rare painter of considerable charm. Friedländer was the first to recognize an individual hand in the picture representing the *Legend of St. Lucia* in the church of St. Jacques at Bruges, a work dated 1480. He identified the artist's style as one given to the decoration of foregrounds with plants and leaves, and landscape backgrounds arranged in the orderly fashion of a garden. The painter possessed a good understanding of architecture, which always deal with buildings in Bruges, notably the belfry tower of Notre Dame. He shows a fondness for slender, aristocratic figures with long, thin hair descending in easy ripples. Arms are bent at right angles and fingers are turned at the ends. Color is fresh and drapery is handled with a plastic sense rather than with purely linear indication. Among other pictures by this master may be mentioned *the Virgin and Eleven Saints* in the Brussels Museum, a *St. Catherine* in the Museum at Pisa, and a triptych, *Pietà*, in the Minneapolis Institute of Arts. The Master of the Lucia Legend stems from the workshop of Memling and Gerard David."

One may well believe that the latter saw some of these paintings and probably knew our unknown master.

## THE MADONNA OF THE ROSE GARDEN

Panel: 31½ by 23½

The four saints, St. Catherine, St. Barbara, St. Ursula and St. Cecilia, are grouped around the Virgin and the child.

Jesus places a betrothal ring on the finger of St. Catherine while St. Barbara holds out to Him a lily. In front of St. Ursula is the emblematical arrow. She is the patron saint of Bruges. St. Cecilian is on the right, and her name is embroided on her dress. Beyond the rose hedge one sees a charming landscape and an extensive view of the town of Bruges, surrounded by fortified walls. The tower of Notre-Dame, the Belfry and the Hotel Gruuthuse are easily recognizable.

We see in his pictures views of the tower in three different forms depending on the period when they were executed. The picture here exhibited belongs to the earliest group, about 1480, when the roofing is immediately above the gallery and double window. The second form shows the tower as completed in 1485, while the last period shows it with a spire which today does not exist.

### COLLECTIONS:

Formerly in the Weber Collection, Brussels (vente Amsterdam, 1926).  
Gift of the Detroit Museum of Art Founders Society, 1926.

### EXHIBITIONS:

Flemish and Belgian Art, Burlington House, London 1927, no. 75.

### BIBLIOGRAPHY:

M. J. Friedländer, "Altnied. Malerei", vol. VI, no. 154, pl. LXIV.

W. R. Valentiner, in "Bulletin of the Detroit Institute of Arts, Jan. 1927, vol. VIII, no. 4, ill.

Sir Martin Conway, "Flemish and Belgian Art", Memorial Volume, London 1927, p. 35, no. 75, pl. XXXIX.

Paul Lambotte and others, "Flemish and Belgian Art (1300-1900)", Burlington House, London 1927, no. 75, p. 160.

"Catalogue of Paintings", the Detroit Institute of Arts, 1930, no. 140, ill.

*Lent by The Detroit Institute of Arts.*







## AELBRECHT BOUTS

(c. 1460-1548)

Older son of Dirk Bouts, we know little more about him than about his younger brother. Before being identified, his works for a long time passed under the name of the Master of the Assumption of the Virgin, after the picture of that subject in the Brussels Museum. The school of Louvain was in its decline when Aelbrecht Bouts attempted to introduce a realism which had nothing to compare to the high dignity of the art of his illustrious father.

### THE ANNUNCIATION OF THE VIRGIN

Panel: 15¾ by 12¾.

Originally from the Monastery of Roode Clooster, priory of Val-Duchesse. This abbey was situated at Auderghem, encircled by the beautiful forest of Soignes, which today still borders Brussels. The painting belong to the Augustinian (or Black) Friars until 1784, when the religious properties were seized by Joseph II, Emperor of Austria, and it came into the possession of farmers named Van Elder, Auderghem, where it remained until 1910. Mr. Pierre Bautier in his analysis in "The Revue de l'Art Chrétien" judged the painting to be of superior quality, and by Aelbrecht Bouts. It is to be noticed that the composition is in reverse. As Hulin de Loo once stated, it is rare to find in an Annunciation of the XVth century the Virgin at the left of the spectator.

#### COLLECTIONS:

Van Elder Family, Auderghem-lez-Bruxelles.  
Georges Taymans, Brussels.

#### EXHIBITIONS:

Exposition de la Miniature, chez le Baron Goffinet, avenue des Arts, Brussels, 1912.  
Sesqui-centennial International Exposition, Philadelphia 1927, no. 35.  
Loan Exhibition of Flemish Primitives, F. Kleinberger & Co., New York, Oct.-Nov. 1929, no. 41.  
Masterpieces of Three Centuries, Wilmington Society of Fine Arts, 1931, no. 15.  
Masterpieces of Art from European and American Collections, The Detroit Institute of Art, 1941, no. 5.

#### BIBLIOGRAPHY:

Joseph Destrée, "Hugo van der Goes", pp. 166-167, *ill.*  
M. J. Friedländer, "Altmed. Malerei", vol. III, no. 78; vol. XIV, p. 91.  
H. Fierens-Gevaert, "L'Exposition de la Miniature à Bruxelles", in "Gazette des Beaux-Arts", June 1912, p. 492, *ill.*  
Pierre Bautier, in "Revue de l'Art Chrétien", part 6, 1912, pp. 437-441, *ill.*  
Victor Tahon, in "Annales de la Société Royale d'Archéologie de Bruxelles", vol. XXVII, 1913, pp. 69-84, *ill.*  
E. P. Richardson, in "Art News", New York, May 1-14, 1941, p. 18.







## GERARD DAVID

(c. 1460-1528)

The school of Bruges has its last glorious moment when Gerard David is active. He typifies the grace of a civilization in which each person has his place, and conditions exist permitting the artist to enjoy the exercise of his art untroubled. Sometimes a certain lack of greatness in conception is felt. In any case mysticism, as exemplified in the works of the earlier artists, is missing.

It is due to W. H. James Weale, who at the beginning of this century studied with enthusiasm Memling, that Gerard David was brought out of neglect, and art historians began to appreciate him. Probably born at Ouwater, he died at Bruges. His predecessors appear to have been Aelbert Ouwater and Geertgen tot St. Jans, who is connected with the beginning of a school of painting at Haarlem. Having arrived at Bruges after 1483, Gerard David follows in the footsteps of Memling. Shortly after David the Antwerp school, with Quentyn Matsys as its outstanding representative, will take over the leadership of the evolution of Flemish art.

### VIRGIN AND CHILD

Panel: 13 4/5 by 11

Painted about 1510

"Known also by the title *La Vierge à la Soupe au Lait*, this picture is, according to Friedländer, a repetition of a painting of the same subject by David in the von Pannwitz Collection in Heemstede. In the latter picture a cherry branch painted at some later date covers the wooden spoon, which the Christ Child holds in the present painting as well as in the other versions of the same subject" (Catal. of the Worcester-Philadelphia Exhibition, 1939, no. 34).

Acquired from Mr. Ulrich, Brussels, 1901.

#### EXHIBITIONS:

Flemish Painting, Worcester Art Museum and Philadelphia Art Museum, 1939, no. 34.

#### BIBLIOGRAPHY:

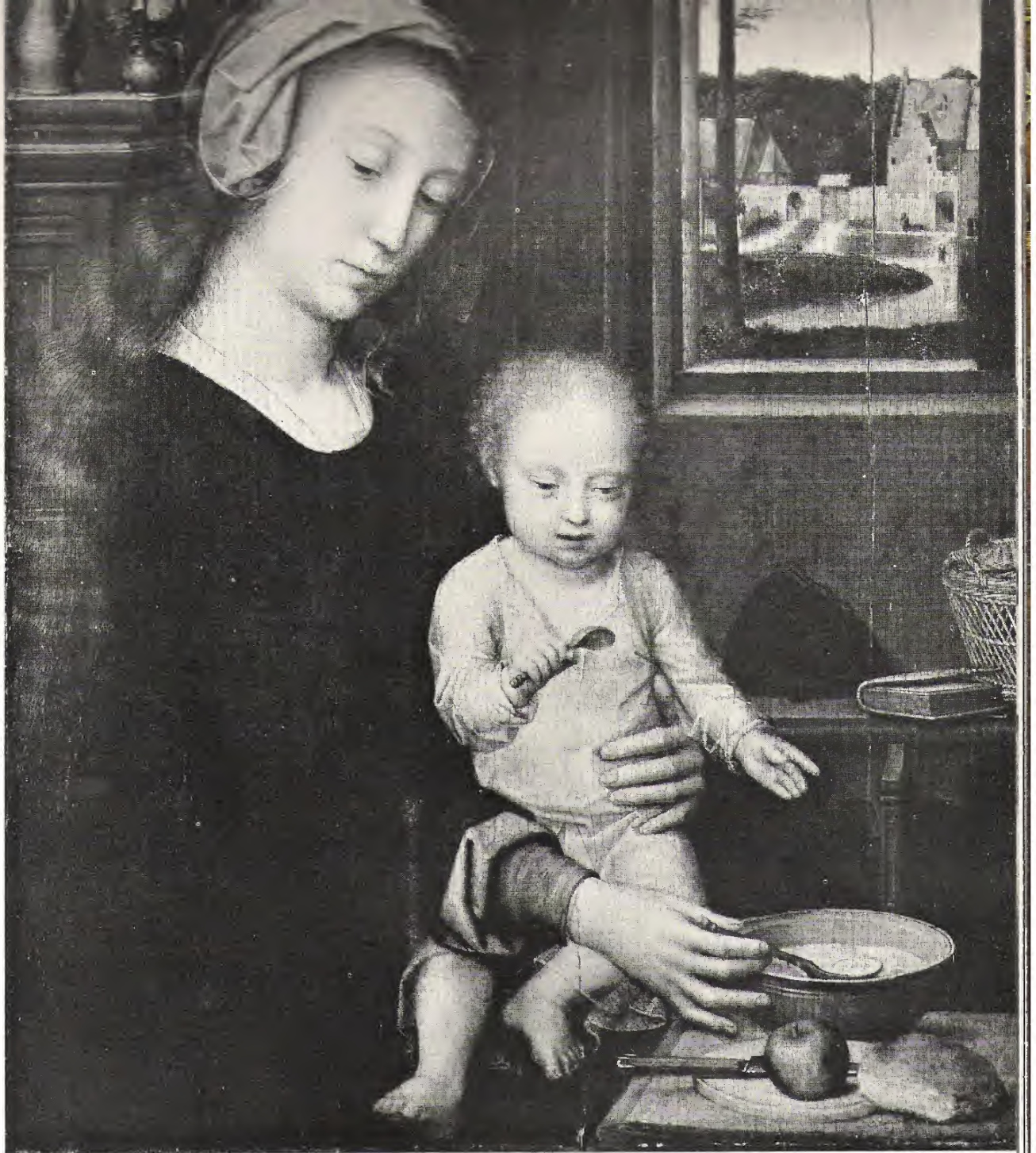
H. Fierens-Gevaert, "Les Primitifs Flamands", vol. II, p. 153, pl. CXIX.

Catalogue du Musée de Bruxelles, no. 666.

M. J. Friedländer, "Altnied. Malerei", vol. VI, no. 206(a).

*Lent by the Royal Museums of Fine Arts of Belgium, Brussels.*





## CROWNING OF THE VIRGIN

Panel: 28 by 21½

This painting was first mentioned by Dr. Max J. Friedländer in 1937 in his monumental work, "Die Altniederländische Malerei."

### COLLECTIONS:

Formerly in the collection of Prince Juan de Bourbon (1822-1887), Grandson of Charles IV, King of Spain.  
Afterwards in the collection of Count Santa Maria, Madrid.

### EXHIBITIONS:

For many years on loan at The Prado, Madrid.  
Masterpieces of Art from European and American Collections, The Detroit Institute of Arts, 1941, no. 15.

### BIBLIOGRAPHY:

M. J. Friedländer, "Altnied. Malerei", vol. XIV, p. 106.  
E. P. Richardson, in "Art News", New York, May 1-14, 1941, p. 18.







## THE MASTER OF FRANKFORT

(1460-c. 1515/20)

This master, who remains anonymous, never having been identified by art historians, has been given this name because of two altars he painted for Frankfurt-am-Main, and which are still in that city. One is the *Crucifixion* in the Staedel Institute, the other being the large retable of *St. Anne* in the Städtisches Museum. This latter painting is dated 1506 by Friedländer on evidence furnished by the double portrait of the artist and his wife here exhibited. The numbers marked on the frame of this self-portrait: 36-1496-27, have permitted the conclusion that the master was born in 1460.

We know that the Master of Frankfort belonged to the school of Antwerp, where he worked from 1491 to 1515. His technique reminds us of Joos van Cleve. Other self-portraits of the artist are contained in the retable of *St. Anne* and the *Festival of the Archers* of the Antwerp Museum. A number of the paintings of this master found their way to Spain during his life time.



## THE PAINTER AND HIS WIFE

Panel: arched, 15¼ by 10½

Dated: on the frame, 1496

The two numbers, 36 and 27, placed on either side of the date 1496 when the painting was executed, indicate the age of the painter and of his wife.

"Above, a coat of arms of the Guild of St. Luke, supported by the ox of St. Luke, and accompanied by the motto 'In Jonsten Versaemt' (United in Friendship), which was the motto of the Antwerp Guild of Painters since 1480. . . . A note on the back states that this picture was bequeathed to Mrs. Stirling, of Kippendaire, by Mrs. Perry, who resided for many years in a cottage in the grounds of Abell Grove, Epsom. . . . It was previously the door of an old cabinet." (See below: Sir Martin Conway, "Flemish and Belgian Art.")

This is an unusual type of work for this painter, who painted mostly religious subjects. It is unusually interesting, as it is a double portrait, reminding one of the picture executed three quarters of a century earlier by Van Eyck, the Arnolfini and his wife, of the National Gallery, London.

### COLLECTIONS:

Mentioned in 1516 in the inventory of Margaret of Austria.  
More recently in the Stefan von Auspitz Collection, Vienna.

### EXHIBITIONS:

Flemish and Belgian Art, Burlington House, London, 1927, no. 81.  
Art Flamand, Anvers, 1930, no. 146.  
De van Eyck à Bruegel, Orangerie des Tuileries, Paris 1935, no. 52 *bis*.

### BIBLIOGRAPHY:

M. J. Friedländer, "Jahrbuch der K. Preuss. Kunsts.", vol. XXXVIII (1917), p. 136; *id.*, "Aldniederl. Malerei", vol. VII, no. 163, pl. XCV, and vol. XIV, p. 110.  
Wurzbach, "Niederl. Künstler Lexikon", vol. III, p. 200.  
Willy Burger, "Die Malerei in den Niederlanden" (1925), p. 112.  
Sir Martin Conway, "The van Eycks and their Followers", p. 384; *id.*, "Flemish and Belgian Art", Memorial Volume, London 1927, p. 38, no. 81, pl. XLII.  
Paul Lambotte *and others*, "Flemish and Belgian Art (1300-1900)", Burlington House, London 1927, p. 159, no. 81.  
"Trésor de l'Art flamand", Anvers 1930, vol. I, pp. 43 and 115, no. 146, pl. XI, no. 14.  
A. H. Cornette, "La Peinture à l'Exposition d'art flamand", Anvers 1930, *reprod.* no. 15.  
Jacques Dupont, "La Peinture flamande de van Eyck à Bruegel", pl. 37.  
Dr. Grete Ring, in "Monatshefte für Kunstwissenschaft", vol. VIII, 1914, p. 263.  
Ludwig Baldass, in "Belvedere", vol. 11, Oct. 1927, p. 113.  
Edouard Michel, in "Beaux-Arts", Paris, 8e Année, no. 9, Sept. 1930 (numéro spécial), p. 8.  
Curt Benedict, in "L'Amour de l'Art", no. 8, Oct. 1938, p. 307, pl. 2.

*Lent anonymously.*







## HIERONYMOUS BOSCH

(1450/62-1516)

The real name of Hieronymous Bosch was Hieronymous van Aeken. He was born in Hertogenbosch. The writings of Vasari, of van Vaernewyck, of Van Mander, show how great was his renown. His influence was not less. He carried to its greatest point the art of the pictural interpretation of witchcraft which so delighted his contemporaries. There were undoubtedly a number of daubers who supplied the great demand for similar subjects. It goes without saying that the great Bruegel was profoundly influenced by the genius of Bosch.

Was the artist ever in Spain? One cannot say with any degree of certainty. However, his paintings found there much success. One should not let allow one's self to be solely preoccupied by the anecdotal quality of his work. What mattered most to the author of the incomparable masterpieces like the *Temptation of St. Anthony* at Lisbon and the *Hay Waggon* at the Escorial was the richness of invention and color to which is added a sharp psychological feeling. It is in this that Bosch is a master among masters.

### ALLEGORY OF AVARICE

Panel: 36 $\frac{3}{8}$  by 12 $\frac{1}{8}$

Grisaille

This painting, which has never been in a public exhibition, was formerly in an English Collection. Friedländer indicates a drawing similar in composition to the painting as being in the Louvre Museum, Paris.

Bosch often painted on the outside of the wings of retables paintings in grisaille.

Published by Friedländer in his "Altniederländische Malerei", vol. XIV, p. 101, under the title "Death of the Miser", and by Charles de Tolnay in his "Jérôme Bosch", p. 27, pl. XX (French edition, Basle, 1937). Mentioned by Glück, "Bruegel Gemælde", p. 57.

*Lent anonymously.*





## JAN PROVOST

(1462-1529)

Jan Provost was born at Mons-en-Hainaut and died at Bruges. He lived in Antwerp, where in 1493 he became a Master of the Guild, then at Bruges, where in the following year he received the rights of citizenship from the town. We follow him to Valenciennes, where he marries the widow of the celebrated painter and miniaturist Simon Marmion, Jeanne de Quaroube. After her death he marries Magdelene de Zwaef, to whom a son is born in 1508. Shortly thereafter he marries, for a third time, a lady named Baureins. Become a widower for a third time in 1528, Jan Provost marries for the fourth and last time a person whose last name is not known to us, but whose first name is Gillette.

From whom did he learn his art? We do not know. He met Albrecht Dürer in the Fall of 1520 in Antwerp and accompanied him the following Spring to Bruges.

What we know of his work reminds us of the school of Antwerp, which Quentin Matsys was at that time making so illustrious, and also that of the school of Bruges, which was already declining.

### AVARICE AND DEATH

Two panels: each, 46½ by 30¾

The elderly man (right panel) has in front of him his account books. His hand reaches into the left panel to give to *Death* a receipt, the meaning of which is not quite clear and which begins with the following words: "*Je, Jan Lanckaert . . .*" The analogy of this unusual representation with the "Money lenders" of Quentin Matsys is striking. On the reverse of the panels are the donors with their patron Saints. The patron Saint of the man has not been identified; that of the woman is St. Godelva.

Sir Martin Conway has suggested that Provost may have been influenced by the *St. Jerome* of the Lisbon Museum by Dürer.

#### EXHIBITIONS:

Les Primitifs Flamands et d'Art ancien, Bruges 1902, no. 157.

Flemish Painting, Worcester Art Museum and Philadelphia Art Museum, 1939, no. 72.

#### BIBLIOGRAPHY:

Catalogue du Musée communal de Bruges, no. 39.

M. J. Friedländer, "Meisterwerke der Niederl. Malerei des XV. u. XVI. Jahrhunderts", 1902, p. 21, pl. 58; *id.*, "Altniederl. Malerei", vol. IX, no. 133.

H. Fierens-Gevaert, "Les Primitifs flamands", vol. II (1909), p. 167, pl. CXXXVIII; *id.*, "La Peinture à Bruges" (1922), p. 45, pl. 60.

Sir Martin Conway, "The van Eycks and their Followers", p. 294, pl. XIV.

Willy Burger, "Die Malerei in den Niederlanden" (1925), p. 87, pl. 119.

*Lent by the City Museum, Bruges.*





## THE NATIVITY

Panel: 20 by 15

Painted about 1510

"The Birth of Christ dates from this period (1510) . . . the grouping of the figures as well as the demeanor and type of head of Joseph is somehow connected with the panel by Gerard David at Budapest (*Budapest Museum, no. 696*). It is no wonder that Provost, when in Bruges, should have been influenced by its outstanding artist" (from Friedländer, "Altniederländische Malerei").

### COLLECTIONS:

Don Juan de Vivaldi, Panneray.  
J. Martin Banales, Grenada.  
Don Jose Dominguez, Madrid.  
August Berg, Portland, Oregon.

### EXHIBITIONS:

"Paintings and Drawings", Art Museum, Portland, Oregon, October 1928, no. 1.  
City Art Museum of St. Louis, 1938.

### BIBLIOGRAPHY:

M. J. Friedländer, "Von Eyck bis Bruegel", 1920, p. 196; id., "Altnied. Malerei", vol. IX, pp. 88 and 147, no. 143.  
Catalogue of the August Berg Collection, 1928, no. 1.







## BERNARD VAN ORLEY

(c. 1495-1542)

Born in Brussels about 1495, pupil of his father, Valentin van Orley, whose work has not been identified, Bernard van Orley is working in his home town in 1515. Three years later he is named court painter to Margaret of Austria. This commission, which is confirmed by Mary of Hungary, pays only a small fee: one "patart" (cent) a day. Several portraits of Margaret of Austria are known and attributed to van Orley. The finest one is that in the Wilkinson Collection in Paris.

Bernard van Orley had dealings with Raphael, and posed for a portrait for Albrecht Dürer. It was in his skill as designer of tapestries that he expressed himself best. Some of these are, by their richness of coloring and by their conception, the outstanding products of the ateliers of Brussels of the second quarter of the XVIth century. Good examples are the *Chasses Maximiliennes* in the Louvre Museum, Paris, and the series called the *Apocalypse* belonging to Spain. It is evident that van Orley inspired himself from the engraving of Dürer for this latter series. Van Orley also conceived the magnificent stain glass of the Collegiate Church of Sts. Michael and Gudula at Brussels.

Bernard van Orley died in 1542. He had helped to introduce the influence of Italian baroque ideas into the ateliers of Brussels, which had been copying and imitating the art of a past era. His best known pupil is Michael Coxie.

### PORTRAIT OF DR. ZELLE

Panel: 15¾ by 12 3/5.

Signed and dated 1519 on the border of the tapestry

Among the many portraits that one attributes to Van Orley, the one here exhibited is indisputably and entirely by the master himself. This alone would make it a picture of particular importance.

Dr. Georges Zelle (died in 1567) is here represented at his desk. He was the neighbor of van Orley, who lived in a modest little house near the river Senne, close to the Church of St. Gery at Brussels. The painter and the doctor, who was attached to the *Hopital St. Jean* (now military barracks) were very close friends. This is symbolized by the clasped hands which form the decorative pattern of embroidery in the tapestry hung as a background for the portrait.

Acquired at the Désiré Vander Schrieck sale, Louvain, 1861.

#### EXHIBITIONS:

Flemish Painting, Worcester Art Museum and Philadelphia Art Museum, 1939, no. 51.

#### BIBLIOGRAPHY:

- Catalogue du Musée de Bruxelles, no. 334.  
H. Fierens-Gevaert, "Les Primitifs Flamands" (1910), vol. III, p. 231, pl. CLXXII.  
Sir Martin Conway, "The van Eycks and their Followers", p. 426.  
Willy Burger, "Die Malerei in den Niederlanden" (1925), p. 134, pl. 220.  
M. J. Friedländer, "Altniederl. Malerei", vol. VIII, no. 144, pl. XCIII.

*Lent by the Royal Museums of Fine Arts of Belgium, Brussels.*







## SCENES OF THE LEGEND OF ST. MARTIN

Two panels: each, 26½ by 29½

Painted about 1514

These two panels are undoubtedly two companions. The text of the "Légende Dorée" and other religious writings permit us to understand the subject matter representing episodes of the life of St. Martin, Bishop of Tours.

On the right hand panel we see the Bishop praying to the Virgin, surrounded by Sts. Agnes and Tecla and the Apostles Peter and Paul. One of the disciples of St. Martin (Severus or Gallus) is kneeling outside the chapel. In the background the Saint is accomplishing the miracle of pushing aside the tree which has felled the peasants by making the sign of the Cross which puts to flight the devil, who has been hiding in the tree trunk.

The other panel shows us Martin being knighted. To the left we see him in all humility helping his own servant to take off his boots.

On the reverse, on one panel a half length Madonna, and on the other an abbot in prayer holding a crozier.

According to Friedländer two wings to this retable, one representing the *Birth of St. John*, the other the *Death of St. John*, are known. The former is in the Broelman Collection, London, the latter in that of F. Kleinberger & Co., New York.

### COLLECTIONS:

These paintings are said to have been formerly in the Chateau of Ris Orangis, which belonged to Charles X.

M. Pineau, Paris.

Jacques de Chefdebien, Paris.

F. Kleinberger, Paris.

Mortimer L. Schiff, New York.

### EXHIBITIONS:

"Cinq siècles d'art", Bruxelles, 1935, no. 104.

### BIBLIOGRAPHY:

M. J. Friedländer, "Altniederl. Malerei", vol. VIII, no. 92; vol. XIV, p. 112.

Memorial of the exhibition, "Cinq siècles d'art", Bruxelles, 1935, introduced by Viscount Ch. Terlinden, pl. XLVI.

Guy de Tervarent, in "Revue Belge d'Archéologie et d'Histoire de l'Art", vol. IV, part I, Jan.-Mar. 1934, p. 19, *ill.*

Catalogue de la vente de la collection Mortimer L. Schiff, London (Christie), June 24, 1938, p. 28, pl. 77.

Tancrède Borenius, in "Pantheon", vol. 22, Aug. 1938, p. 259, *ill.*











## JEAN GOSSART called MABUSE

(c. 1472-1541)

Born at Maubeuge, town at the French border, from which Jean Gossart received his nickname. He was admitted to the Guild of St. Luke at Antwerp in 1503, under the name of Jennyn van Henegouwe (which means from the Hainaut).

Fortune favored him. Gossart was called upon to paint many of the most famous personages of his time. He likewise painted mythological scenes, as well as religious subjects. One cannot leave out, in discussing his art, the importance of the nude body. The great painters of the Italian Renaissance had a profound influence on him.

In 1508 he is in Rome with his patron, Philip of Burgundy, bastard son of Philip the Good. He also visits Verona and Florence. Philip became Bishop of Utrecht, and Gossart continued, until Philip's death in 1524, to paint for his protector. In 1526 Gossart designed the tomb of Isabella of Austria, wife of King Christian of Denmark, who died in exile near Ghent.

### PORTRAIT OF A MAN

Panel: 21 by 17½

Dated by Friedländer about 1520

One of the finest portraits by Mabuse. The inscription "Dux Sax" is by a later hand. Moreover, the sitter resembles neither of the Dukes of Saxony, who at that period were Knights of the Order of the Golden Fleece.

"The individual here pictured is Henri III, Count of Nassau, Marquis de Zeneta (1483-1538), who was elected to the Order of the Golden Fleece at the Middelburg chapter, 1505. He is to be identified, as Mr. A. van der Put points out, with the earlier portrait drawing, No. 123, in the *Recueil d'Arras* (MS. 226) in the Library at Arras. . . . His features are seen also in the later, and bearded, portrait exhibited at Bruges in 1907, no. 76, by the Duc d'Anhalt from Woerlitz. Also we find a miniature of him, of about 1530, and fully inscribed, at Berlin." (Catalogue of the Flemish Art Exhibition, London, Burlington House, 1927, no. 185, under the editorship of Maurice W. Brockwell.)

#### COLLECTIONS:

Alfred Charles de Rothschild, Paris.  
Almina, Countess of Carnarvon (May 22, 1925, no. 7).  
Lord Duveen of Millbank.  
Ernest Rosenfeld, New York.

#### EXHIBITIONS:

Flemish and Belgian Art, Burlington House, London 1927, no. 185.  
Loan Exhibition of Flemish Primitives, F. Kleinberger Galleries, New York, Oct.-Nov. 1929, no. 78.  
Masterpieces of Art, New York World's Fair 1939, no. 226.

#### BIBLIOGRAPHY:

Andre de Hevesy, "Jacopo de Barbari", Bruxelles 1925, p. 32, pl. XXXIX.  
M. J. Friedländer, "Altmed. Malerei", vol. VIII, no. 52, pl. XLIV.  
Sir Martin Conway, "Flemish and Belgian Art", Memorial Volume, London 1927, no. 185, pl. LXXV.  
Paul Lambotte and others, "Flemish and Belgian Art (1300-1900)", Burlington House, London 1927, p. 157, no. 185, color plate p. 53.  
R. van Marle, "Italian School of Painting", vol. XVIII, 1936, p. 476.  
M. J. Friedländer, in "Der Cicerone", 1927, p. 214.

Lent by Mr. and Mrs. Charles Hickox, New York.







VIRGIN AND CHILD WITH LANDSCAPE

Panel: 18¼ by 14½

Signed J . . . M . . . 1531, with original frame painted by the Master.  
This picture has never been exhibited, and was previously in a private collection in Madrid.

BIBLIOGRAPHY:

M. J. Friedländer, "Altnied. Malerei", vol. VIII, no. 32, pl. XXX.







## JAN MOSTAERT

(1474-1556)

Jan Mostaert was born at Harlem. He belonged to a noble Dutch family, several members of whom were painters. According to Van Mander, one of his ancestors accompanied the Emperor Barbarossa to the Holy Land, where he received the nickname Mostaert (meaning in Dutch "strong as mustard").

Pupil of Geertgen tot St. Jans, he soon received orders from the court of Margaret of Austria, whose preferred artist he was. He remained in her service during eighteen years, and returned to his home town in 1523, where he remained until his death. His religious compositions and portraits indicate a scrupulous desire of the artist to express with great consciousness all the minute details of reality.

### PORTRAIT OF A MAN

Panel: 35 by 22

Painted probably about 1520

The identity of the sitter has not been definitely established. On one of the columns is seen a shield held by *putti*; the cushion in the foreground is embroidered with coat-of-arms and the initials A and C. The catalogue of the Flemish and Belgian Art Exhibition, London, 1927, suggests that the portrait might represent Claude de Pontallier, Seigneur de Flagey. Hoogewerff believes that the coat-of-arms are those of Adriaan van St. Winoxbergen.

In the background is seen the Sibyl pointing out to Augustus the apparition of the Virgin.

Could one of the persons seen at the window in back of the sitter be a self-portrait of the artist?

Acquired from Mr. Leon Gauchez, Paris, 1884.

#### EXHIBITIONS:

Les Primitifs flamands et d'Art ancien, Bruges 1902, no. 340 (as by the Master d'Oultremont, so called after the triptych of the Deposition of the Brussels Museum, formerly in the castle of the counts of Oultremont at Warfusée).

Flemish and Belgian Art, Burlington House, London 1927, no. 122.

Flemish Painting, Worcester Art Museum and Philadelphia Art Museum, 1939, no. 87.

#### BIBLIOGRAPHY:

Catalogue of the Musée de Bruxelles, no. 538.

G. Hulin de Loo, "Catalogue critique, Exposition de tableaux flamands, Bruges 1902, no. 340.

Sir Martin Conway, "The Van Eycks and their Followers", 1921, p. 445; *id.*, "Flemish and Belgian Art (1300-1900)", Burlington House, London, 1927, p. 53, no. 122.

M. J. Friedländer, "Altmed. Malerei", vol. X, no. 35, pl. XV.

G. J. Hoogewerff, "De Noord-Nederlandsche Schilderkunst", 1937, vol. II, pp. 465-467, *ill.*

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